

## Schönberg and Stravinsky Enter "Christian-National" Budapest Without Bloodshed

Dohnanyi "Irredentist Creed" Performed with Audience Standing—Telmanyi Creates Sensation as a Player of Bach

Budapest, Hungary, January 2, 1921.—At last a Schönberg performance in Budapest! The event has been long in coming and even now we must thank foreign artists for it. The noteworthy date is December 8, 1920, and the concert

was a quartet evening of the famous Rosés from Vienna, who had the courage to present Schönberg's first quartet to a Budapest audience. It may be remembered, incidentally, that Rosé and his partners were the first to perform Schönberg's chamber music in Vienna, too, and they have not permitted themselves to be intimidated by the scandalous scenes made by the public there during the première of the second quartet with vocal part.

There were no such untoward happenings here, but of course Schönberg's first quartet is much tamer than the second. Our audiences are also much more indifferent towards the musical challenge of a "modern" than are those of Berlin or Vienna, for instance. They have had opportunities enough to endure attacks on their musical conservatism on the part of home composers, and unpleasant as it was, the public did not even raise a finger in protest. Optimists might dub this exhibition of patience good behavior; pessimists set it down to indifference.

Be that as it may, the production of Schönberg's quartet passed off in peace. The audience listened patiently to this grandly designed composition, only towards the end the situation became slightly critical, when a section of the audience preferred to leave the hall before the work was finished. A minority of sensitive musicians—mostly younger ones, however, were carried away by the grandeur of the composition, so excellently interpreted by the Rosés.

Although the point of departure of Schönberg's art is still clearly revealed in this work (which must be regarded as representative of a transition period leading to the genuine Schönberg), one is deeply impressed by the man's power of conception and the sincere struggle for a new form of expression.

The Rosé quartet gave two evenings, and aside from the Schönberg work presented us with the Beethoven C minor, Haydn E flat major, Brahms A minor quartets, and finally, together with the Waldbauer-Kerpely Quartet, with Mendelssohn's rarely heard octet. The renditions in every case were flawless, technically splendid but somewhat too aloof, too cool, if not almost pedantic.

### STRAVINSKY'S FIREWORKS GO OFF BRILLIANTLY.

For the second great event of the month—the première of Stravinsky's "Fireworks"—Budapest is indebted to its Philharmonic Orchestra. This was the first time that we were able to give a Stravinsky performance without outside help. The work, in itself insignificant, triumphed by virtue of an almost incredibly virtuous handling of the orchestra. Even this juvenile piece of writing plainly

shows Stravinsky's predestination to excel in orchestral treatment. The technical difficulties of the work were overcome most brilliantly by the orchestra under Dohnanyi's baton.

### SCHREKER'S CHAMBER SYMPHONY LEAVES MUSICIANS COLD.

The third outstanding recent occurrence, of a less pleasing character, however, was our introduction to Schreker's art, as represented by his Chamber Symphony, played at a Philharmonic concert. The pseudo-modernity of the composition, which is obviously based on Wagner's phraseology, its empty and chilly effusiveness and its lack of concreteness in construction, left the musicians in the audience untouched. It is astonishing how poor the work is in really novel and striking tonal effects; Schönberg's first quartet, with only four solo string instruments, for instance, offers far more and greater surprises in the way of sound effects. The majority of the audience was just as indifferent towards this work as it was towards that of Schönberg. It has not yet attained the faculty of differentiation. Whether works are really new in essentials or only in externals, they are all indiscriminately labelled "hyper-modern," and that is all-sufficient.

We were able to admire Dohnanyi's wonderful interpretative gifts that evening to the full: he played Mozart's G major concerto for piano and at the same time conducted the accompanying orchestra (with reduced string instruments), and afforded so great a musical treat that the performance will be repeated by general desire in a special Philharmonic concert during the course of the month.

### DOHNANYI PLAYS.

Of Dohnanyi's further recitals in the Beethoven cycle we must note especially his reading of the last sonatas, above all the Hammerklavier sonata, which he reproduced with monumental force and most delicate poetry. Besides this, he gave two special concerts with a mixed program, in which Schumann's "Carneval" and symphonic etudes and Brahms' F minor sonata were especially effective.

### POLITICAL MUSIC.

Apart from the chief events chronicled above, the season brought us another, whose importance was not so much of a musical as of a political nature. On December 27 a Christmas concert took place with the Philharmonic Orchestra and the Palestrina Choir again with Dohnanyi as conductor and soloist. First Bach's cantata was performed and then Dohnanyi played his own variations on an Hun-

garian Christmas carol for piano. The feature of the evening, however, was the new Hungarian "Irredenta Credo" for chorus, solos and orchestra, specially composed by Dohnanyi for the occasion. This remarkable transformed version of

the Christian creed may be translated as follows: "I believe in God; I believe in a Fatherland; I believe in an everlasting Divine justice; I believe in the resurrection of Hungary. Amen." This national creed, promulgated about a year ago, is the slogan of the National-Christian political trend today and is directed against "disbelievers" and the enemies of Hungary. The ecstasy and emotion of the audience on hearing its musical version may well be imagined. A number of prominent ecclesiastics were present, among them the newly-arrived Papal Nuncio, who, together with the entire audience, heard the "National Creed" standing.

### THE COUNTRY'S MUSICAL HERO.

Dohnanyi continues to be the musical hero of the country. Among his recently performed works are the Variations on a German Nursery-Song, for piano and orchestra (in the first Philharmonic Concert) played by Dohnanyi and conducted by Stephan Kerner, musical director of the Opera House; two songs with orchestra (third Philharmonic) interpreted by Richard Meyer of the Vienna Opera; his second piano quintet and second string quartet, played at the Waldbauer-Kerpely chamber music evenings, the composer playing the piano-part himself in the first. Then, finally, his pantomime, "The Veil of Pierette," based upon Schnitzler's text, was, as has been the case annually since 1918, included in the repertory of the opera house and already has been given twice this season.

### "VEIL OF PIERETTE."

The title role of Pierette was in each case taken by Elsa Dohnanyi-Galafres (former member of the Vienna Hofburg Theater) as guest. As Dohnanyi—also as a guest—wields the baton himself, the opera house is able to produce fine effects on these occasions at least, not only musically but stage technically too, for the whole production was placed in the hands of the Dohnanyis, whose careful attention to all stage details was a guarantee of general excellence.

This pantomime does not stand for mass effects or startling decorations pandering to cheap tastes, but demands gestures of unhackneyed refinement and noble expressiveness. Thanks to Mme. Dohnanyi-Galafres' finished art, which she also revealed in the stage management and in the preparation of the other roles, the scenic performance was a perfect one. We were not shown an ordinary pantomime, but a deep and gripping drama without words, in

(Continued on page 51)

Warsaw, January 1, 1921.

—The Beethoven Jubilee was celebrated here by a lengthy series of concerts for which both local and foreign talent had been engaged in numbers. The feature of the first concert was the piano concerto, splendidly rendered by

Konrad Ansorge, who is very popular here, while the second concert was devoted to sonatas, very cleverly interpreted by Joseph Turczynski at the piano and Irena Dubiska on the violin. "Coriolanus" ushered in the third evening, with Emil Mlynarski wielding the baton, followed by the ninth symphony and the violin concerto, with Florizel de Reuter as the soloist. A chamber music evening concluded this cycle, in which

## Warsaw Celebrates Beethoven Jubilee with a Lengthy Series of Concerts

Distinguished Artists Offer Programs of Real Worth and Interest—The Success of the Three Polish Composers—Szymanowski, Rózycki and Karłowicz—An "Orchestra" Choir—Operatic Doings



he experienced. Life's tragedy is his muse, although in his orchestral technic he achieved a remarkable virtuosity, though this never appears as an end in itself.

Szymanowski, as a composer of orchestral works, must be classed with those international musicians who give utterance to their "metaphysical" combinations of harmony and tone colors. His symphony, born in the Polish "storm and stress" period, in the epoch of enthusiasm for this style, bears all the traits of its ancestry.

### AN "ORCHESTRAL" CHOIR.

Besides the concerts already referred to the



## MUSICAL COURIER

## PACIFIC SLOPE

(in page 47.)

two weeks at the Curran  
cked to the doors and the  
ul feast. Anna Fitziu, as  
g the part exquisitely. Her  
audience with its vibrant,  
made Tosca intensely hu-  
vorites in the cast were up  
ario Valle was perhaps a  
ief, but Giuseppe Agostini  
weetness and intensity, and  
s the Sacristan. Amedeo  
the police agent, and good  
Biasi, Canova and May  
chorus is notable for good  
ostumes are beautiful and  
was a super-Gallo produc-

second performance was  
pular Vicente Ballester  
; Sjnagra the Duke, and

Gentle in "Carmen" that  
owed the Curran Theater  
perfluous to add that com-  
rd. She has endowed the  
and entreating individual-  
ore her as both singer and  
le was Ballester who was  
or to the life and was in  
is was the timid and ap-  
its for her aria.

he matinee offering. Un-  
lla Gellica, the young colo-  
ayed the role of Olympia.  
y unfamiliar with the part,  
sang it without orchestral  
ance was a most credible  
nn of the cast, with May  
Keltie as Gioletta, Mario  
utto and Pietro Debiasi as  
sang with delightful ten-  
role of Antonio.

nce that measured well up  
Agostini was the Rodolfo.  
d the natural tender qual-  
in this part with a soft  
affecting. Madaline Keltie  
a with a fresh clear voice.  
t. Biasi, Perez and Cervi

## AND LUDMILLA" LOCAL

RE.

l to the repertory of the  
stra at the concert in the  
Hertz conducted for the  
linka's "Russlan and Lud-  
; op. 19, of Ernest von  
ived.

am contained the popular  
-Korsakoff. C. R.

## Raisa and Rimini

ception Sunday afternoon,  
Raisa and Giacomo Rimini.

World," Treharne; "The Bird," Fiske, and "A Spring  
Fancy," Densmore.

With Helen Chase-Bulgin at the piano, Miss Warde  
went through the various numbers, displaying a voice of  
splendid quality, sweet and of a certain appeal, which she  
used with nicety. Her diction was good and she brought  
sentiment into the numbers that so required. She was well  
received and was obliged to give several encores. Miss  
Warde's singing reflected due credit upon the work of Mr.  
Saenger, who was among the listeners—an unusual hap-  
pening!

SCHONBERG AND  
STRAVINSKY IN BUDAPEST

(Continued from page 7)

which Dohnanyi's most characteristic music takes the place  
of the spoken word.

## TELMÁNYI TRIUMPH IN HIS HOME CITY.

Of the great number of other concerts, prominence must  
be given to the recitals of the Hungarian violinist Emil  
Telmányi. Telmányi must now be reckoned among our  
leading violin virtuosos, and this is saying a good deal, for  
a country that can boast of a Vecsey and a number of other  
international stars. As a Bach interpreter Telmányi caused  
a veritable sensation; he gave two solo concerts, four  
sonata evenings with Dohnanyi (sonatas by Beethoven,  
Franck, Mozart, the Hungarian composer Leo Weiner,  
Schubert's Fantasy, etc.), played the Mendelssohn concerto  
in a Philharmonic concert, and the Beethoven concerto in  
another orchestral concert. On this occasion we also made  
the acquaintance of the Finnish oratorio singer, Helge  
Lindberg, who sang arias from Handel's oratorios and  
other early classic things.

## KRESZ AND NORA DREWETT.

After a very long interval our best female violinist,  
Stefi Geyer, made a recent appearance in public, and we  
also were present at a solo recital given by the Hungarian  
violinist and late concertmaster of the Berlin Philharmonic  
Orchestra, Géza Von Kresz, and his wife, Nora Drewett,  
the pianist.

## VARIOUS CONCERTS.

The two last Philharmonic concerts were devoted to  
Beethoven's manes; the first presented us with a fine read-  
ing of the second, fifth and eighth symphonies, under Doh-  
nanyi's conductorship, the second, with Stephan Kerner  
holding the baton, with a weak performance of the ninth  
and the violin concerto, performed by Ludwig Pecskey, the  
Hungarian violinist resident in London. The Opera House,  
too, arranged a Beethoven festival on two evenings: "Fi-  
delio," with those two fine artists—Franz Von Székelyhidi  
and Olga Haselbeck as Florestan and Fidelio; the third sym-  
phony and the Prometheus ballet (which was very weak  
and lacked vivacity, both musically and histrionically), with  
Kerner as conductor.

Apart from a series of concerts with a varied program,  
the Quartet Society Waldbauer-Kerpely is arranging the  
performance of all Beethoven's string quartets; so besides  
sundry symphonies, overtures and the "Missa Solemnis"  
we shall hear all of Beethoven's principal works this sea-  
son.

WARSAW CELEBRATES  
BEETHOVEN JUBILEE

## STEINWAY

THE moods  
and fancies  
of youth find sym-  
pathetic under-  
standing in the  
sensitive mechan-  
ism of the Stein-  
way. In the early  
years of musical  
effort, attainment  
seems so difficult  
and so far away.  
It is then there  
is vital need of  
just the encour-  
agement which  
the Steinway  
never fails to give.  
Its superior  
worth is ac-